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(1st Edition)

SMITHSONIAN INSTITUTION

AMERICAN REVOLUTION BICENTENNIAL PROGRAMS 1971-1976

August 1971

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## INTRODUCTION

The Bicentennial of the American Revolution offers the Smithsonian Institution a unique opportunity and an urgent duty. We must use our vast resources, and enlist the resources of others, to help rediscover and illuminate our national achievements. The theme of the Smithsonian's Bicentennial celebration is the American Experience; its purpose will be, in President Nixon's words, ". . . a new understanding of our heritage."

For this effort, the Smithsonian Institution is providentially well prepared. It is a remarkably comprehensive group of enterprises surveying every aspect of man's life and work--his social, political, and military institutions; his fine arts, his applied arts, his performing arts; his use of natural resources; and his adventures of exploration on this planet and into outer space. The Smithsonian Institution has a long and rich tradition of free interchange of ideas with the world of learning. It has been a center for the study of resources, natural and human, of the whole continent. The Smithsonian, as the repository for myriad objects





sacred to our history and illustrative of the American Experience since the beginning, is preeminent among the museums of the world and second to none in the number of its visitors.

To meet the challenge of the Bicentennial Era the Smithsonian has formulated a program commensurate with the importance of the occasion. With the participation of members of all parts of the Institution, and after the most careful weighing of alternatives, we have fixed upon a number of projects designed to serve the widest range of audiences in a great variety of ways consistent with our traditions, our skills, and our resources. These are summarized in the document that follows under five major headings:

- I. Bicentennial Construction and Facilities
- II. Major Exhibitions
- III. Bicentennial Survey of American Art
- IV. Outreach
- V. An Exposition for the Nation's Capital



\$ in millions

Smithsonian Institution

Summary of Bicentennial Programs  
(Costs by Fiscal Year)

▼ July 4, 1976

	1972	1973	1974	1975	1976	1977	1978
I Bicentennial Construction and Facilities	4.0	54.9	14.5	19.0	10.8	8.7	7.9
II Major Exhibitions	0.6	1.4	1.5	1.6	1.0	0.6	0.2
III Bicentennial Survey of American Art	0.2	0.5	0.5	0.4	0.4	0.2	0.1
IV Outreach	0	0.7	0.7	0.9	1.1	0.9	0.3
V An Exposition for the Nation's Capital	0	0	0	0.3	2.5	2.5	0.1
Total Costs	4.8	57.5	17.2	22.2	15.8	12.9	8.6
Application of base (at 1972 level)	4.8	2.4	2.9	3.0	2.9	2.0	1.5
New Funding Required	0	55.1	14.3	19.2	12.9	10.9	7.1



## Smithsonian Institution

\$ in millions

▼ July 4, 1976  
open to publicI. Bicentennial Construction and Facilities  
(Costs By Fiscal Year)

	1972	1973	1974	1975	1976	▼ 1977	1978
A. <u>National Air and Space Museum</u>							
Building redesign	1.9						
Construction		40.0 (possibly cont. auth. over 3 yrs.)				Total planning and construction-	41.9
Research, exhibition planning, script preparation, and collection preparation; operations after opening	0.7	1.4	2.0	2.3	2.5	2.6	2.7
Production, installation and maintenance of exhibits	0.2	0.7	1.5	2.5	3.0	1.5	0.5
Buildings management operations	(Costs in existing bldgs. not relatable to BAR)				0.7	3.0	3.1
Total Costs	2.8	42.1	3.5	4.8	6.2	7.1	6.3
Application of base/ (at 1972 level) <u>1/</u>	2.8	0.9	1.0	1.0	1.0	0.9	0.8
New Funding Required	0	41.2	2.5	3.8	5.2	6.2	5.5

1/ Assumes NASM Base of 0.7 steady and Exhibits growing from 0.2 to 0.4 during peak period.



\$ in millions  
 ▼ July 4, 1976  
 open to public

Smithsonian Institution

I. Bicentennial Construction and Facilities  
 (Costs By Fiscal Year)

B. "Nation of Nations" (National  
 Museum of History and  
 Technology)

1972	1973	1974	1975	1976	1977	1978
					Total planning and construction-1.7	
0.1	0.6	0.5	0.5			
0.3	0.6	0.9	0.5	0.3		
0.4	1.2					
		0.2	0.5	1.0	0.1	0.1
		1.6	1.5	1.3	0.1	0.1
0.4	0.6	0.9	0.9	0.9	0.1	0.1
0	0.6	0.7	0.6	0.4	0	0

1/ Projects NMHT contribution growing from approximately 0.2 to 0.6 and Exhibits to a level of about 0.3 during peak period.





## Smithsonian Institution

\$ in millions  
 ▼ July 4, 1976  
 open to public

I. Bicentennial Construction and Facilities  
 (Costs by Fiscal Year)

	1972	1973	1974	1975	1976	▼ 1977	1978
C. <u>Bicentennial Park</u>							
Facilities planning		0.3			Total planning and construction		3.3
Construction			1.5	1.5			
Research, exhibition planning, and script preparation	0.1	0.2	0.3	0.3	0.4		
Production, installation and maintenance of exhibits				0.5	0.5	0.1	0.1
Program operations						0.7	0.7
Buildings management operations					0.3	0.6	0.6
Total Costs	0.1	0.5	1.8	2.3	1.2	1.4	1.4
Application of base (at 1972 level) <sup>1/</sup>	0.1	0.1	0.1	0.1	0.1	0.1	0.1
New Funding Required	0	0.4	1.7	2.2	1.1	1.3	1.3

<sup>1/</sup> Assumes continued application of National Armed Forces Museum Advisory Board's 1972 base.



Smithsonian Institution

\$ in millions  
 ▼ July 4, 1976  
 open to public

I. Bicentennial Construction and Facilities  
 (Costs By Fiscal Year)

1972      1973      1974      1975      1976      ▼ 1977      1978

D. National Zoological Park Visitor Services and Exhibitions

Master Plan

0.2

Parking and related visitor access facilities

7.0

3.5

6.5

1.4

Large Cat exhibition

0.2

2.5

Metro Access to trackless train

0.3

Total planning and construction 26.4

Visitor center, restaurant, bus garage

0.4

1.3

3.1

Total Costs

0.2

7.6

7.6

9.6

1.4

Application of base (at 1972 level) 1/

0.2

0

0

0

0

New Funding Required

0

7.6

7.6

9.6

1.4

1/ Includes 0.2 Master Plan funds already obligated.



Smithsonian Institution

\$ in millions

▼ July 4, 1976  
open to public

I. Bicentennial Construction and Facilities  
(Costs By Fiscal Year)

	1972	1973	1974	1975	1976	1977	1978
E. The Year of the Centennial (Arts and Industries Building)							
Construction							
Air conditioning, modernization of electrical and plumbing systems, and restoration to 1876 appearance	0.5	3.5			Total planning and construction-4.0		
Exhibit planning, production, installation, and maintenance				0.8	0.7	0.1	0.1
Total Costs	0.5	3.5	0	0.8	0.7	0.1	0.1
Application of base (at 1972 level) <u>1/</u>	0.5	0	0	0	0	0	0.1
New Funding Required	0	3.5	0	0.8	0.7	0.1	0

1/ Includes 0.5 funds for decking already appropriated and 0.1 Exhibits maintenance after opening.



## I. BICENTENNIAL CONSTRUCTION AND FACILITIES

### A. National Air and Space Museum

By Act of August 12, 1946, the Congress established the National Air Museum as part of the Smithsonian Institution and later by Act of July 19, 1966, added the memorialization of space flight to its responsibility and changed its name to the National Air and Space Museum. The functions of the Museum are to memorialize the national development of aviation and space flight; collect, preserve, and display aeronautical and space flight equipment of historical interest and significance; and serve as a repository for documents pertaining to the development of aviation and space flight. The same Act of July 19, 1966 authorized and directed the Regents of the Smithsonian Institution to prepare plans and to construct a suitable building for the National Air and Space Museum on the Mall. The target year of 1976 has been selected for the opening of this new building as an important part of the Smithsonian Institution's program for celebration of the American Revolution Bicentennial. The new museum will be located on the Mall between Fourth and Seventh Streets, Independence Avenue, and Jefferson Drive. It will house the Museum's unparalleled





collection tracing the history of man's aviation and space achievements from the dawn of flight to the exploration of space.

B. A Nation of Nations

The purpose of the "Nation of Nations" exhibit in the National Museum of History and Technology is to reveal how groups of immigrants, in the process of furnishing the new world with the accumulated cultural and intellectual heritage of the new world, created a new nation with a distinct identity of its own. It will be not only a great exhibit of the force and impact of immigration as a factor in our national experience, but also an exploration of our roots as a people and a nation.

The first area of the exhibit will deal with the influence of the great wave of immigration that took place during the 17th and 18th centuries. The result of this primarily Anglo-Saxon migration had as its end product "the most portentous act of modern history . . . planting a new nation where none before had stood." The culmination of this experience was, of course, the American Revolution which established the political identity of the nation.



The second major area of the exhibit will deal with the peopling of the new nation, revealing the process by which the great wave of "voluntary Americans" gave a distinct character to America. Rather than identify the particular "contributions" of each and every immigrant group, greater attention will be paid to the basic life experiences that were common to each group and which have resulted in the pluralistic, democratic base of both our cultural values and political system. Special attention will be paid to the experiences of those groups whose participation in the American experience was initially not voluntary, such as the Negro, Indian, and Spanish-Americans.

The concluding part of the exhibit will show how the distinctive American experience, formed from the cultural roots of the rest of the world, has had a dramatic and lasting impact on the world. Here the contributions of American political ideals, attitudes, technologies, and popular culture, etc. in the formation of a modern world community will be displayed.

While the exhibit "Nation of Nations" will have a distinct and dramatic identity of its own, it will also serve to provide a focus to other National Museum



of History and Technology exhibits which deal in more detail with particular aspects of the American experience highlighted in the "Nation of Nations" exhibit. The National Museum of History and Technology, in the planning and development of the "Nation of Nations," is giving close attention to the relationship between this exhibit and existing exhibit areas, especially those on the second floor of the National Museum. The exhibit space allotted to the "Nation of Nations" is directly adjacent to the Hall of Everyday Life and close to the Hall of Historic Americans and First Ladies Hall.

The "Nation of Nations" will give a more fully developed focus to all these exhibits, making the second floor of the Museum the core of the National Museum of History and Technology Bicentennial exhibits.

#### C. Bicentennial Park

Endorsed by the American Revolution Bicentennial Commission in its Report to the President of July 4, 1970, Bicentennial Park is planned as a living outdoor museum on the banks of the Potomac recreating in authentic detail the daily camp life of the Revolutionary citizen soldier. Besides a winter and summer encampment and a palisade fort, each manned and operating, a parade will provide



a setting for not only demonstrations of the stately marching evolutions of the 18th century, but for a wide variety of other activities such as folk dancing, folk singing, pageants, theatricals and sports popular in colonial America. The Park will seek to bring to 20th century Americans of every age a clearer understanding of the spirit and motives that drove their continental forebears to create the world's first modern republic. Designed as an arena in which history can be presented as close to its natural setting as possible, Bicentennial Park would play a major role in pursuing the American Revolution Bicentennial Commission's proposal for USA:200--The Festival of Freedom.

Living history activities at the proposed Bicentennial Park, on the Potomac a short distance from downtown Washington, will provide a dramatic, authentic portrayal of the daily camp life of the Revolutionary citizen soldier. Here the visitor can mingle with the active garrison to explore America's fascinating past in an inspirational environment designed to bring history alive. Bicentennial Park will bring to present day Americans a deepened awareness of that splendid spirit, born of the vision and fortitude of their early forebears, which produced the world's first modern republic.







D. National Zoological Park Visitor Services and Exhibitions

The National Zoological Park will participate in the Bicentennial Celebration by enlarging its capacities to extend hospitality to the millions of visitors expected in the Washington area during the period of the celebration.

In 1961, the National Zoological Park started a rebuilding and modernization program to be done in increments for the entire zoo. So far the following has been accomplished: construction of the Great Flight Cage; remodeling of the Bird House, deer area, hoofed-stock area; construction of the Hospital and Scientific-Research building; renovation of the boiler plant and other utilities, such as correction of the sewerage system.

In response to the expected visitor load to the area, the National Zoological Park plans to change its schedule of construction to increase the visitor facilities, and at the same time, proceed with one major animal exhibit in time for the 1976 celebration. The projects are as follows:

1. Parking. At the present time, the zoo is able to park approximately 1100 cars. Plans have been made to greatly enlarge, organize, and systematize



the parking at the zoo, eventually giving us the capacity to park 2500 cars. In the long range projection for the development of the zoo this would be accomplished. However, with the expected visitor load for the Centennial Celebration, it was thought that our contribution to the festivities would be the rescheduling of the parking lot and service facilities so that they would be ready for use in time for the celebration. With this much parking available, only a short distance from the center of the city, there would be the possibility of arranging for shuttle buses to the areas of principal activity as well as accommodating the increased visitor load expected at the zoo because of the celebration.

2. The next project would be to replace the present Lion House with a modern exhibit for the lions and tigers. The visitors would be separated by water moats from the animals so that there would be no visible barrier between them. This would serve to demonstrate the latest techniques of animal exhibition and would be a pleasing relief from the old 1890 Lion House which is certainly inadequate for the animals and for the visitors.



3. The third project would be the development of entrances to the zoo.

One entrance would be in relation to the new subway station which should be operative by 1976. This entrance would be as close and as convenient to the subway station as possible. The second entrance would be on Connecticut Avenue and will consist of a modern, pleasing, yet a rather simple building, to house the auditorium, bus parking for school children, educational facilities as well as some display, and a cafeteria and restaurant.

The Master Plan encompassing all of these features as well as many animal exhibits will be ready for presentation to the various reviewing bodies by December 1971 for fiscal 1973 if construction money is granted. These projects would be completed by January 1976 in time for the festivities.

The land is presently owned by the government so we would not request any increase in land or displacement of any buildings other than the outmoded Lion House.

E. The Year of the Centennial

A major exhibition recreating in all its details the distinctive flavor of American life at the time of the Centennial Exposition of 1876.



This exhibition will occupy the Arts and Industries Building, which is presently being used by the National Air and Space Museum pending the construction of its new building.

The Arts and Industries Building was originally built (in 1880) to house objects which had been on display at the Centennial Exposition in Philadelphia in 1876. Many of these are still in the Smithsonian collections and they will provide the nucleus for an exhibition designed to evoke the world of 1876, the atmosphere and style of our nation midway between its founding and its 200th birthday.





Smithsonian Institution

\$ in millions

II. Major Exhibitions  
(Costs by Fiscal Year)

▼ July 4, 1976  
\*= Open to public

1972 1973 1974 1975 1976 1977 1978

A. National Museum of History and Technology

Costs (Schedule below)

"Heroic Americans  
(Benjamin Franklin)"

"Heroic Americans  
(Thomas Jefferson)"

"Modules of Time"

B. National Collection of Fine Arts

Costs (Schedule below)

Continuing exhibition  
Program (one or two  
openings each year)

"Artist and the American  
Scene"

"Emergence of American  
Design" (Renwick Gallery)

	1972	1973	1974	1975	1976	1977	1978
	0.1	0.4	0.3	0.4	0.2	0.1	
				*			
						*	
			*		*		
	0.2	0.3	0.4	0.3	0.1	0.1	
					*		
				*			



\$ in millions

Smithsonian Institution

II. Major Exhibitions  
(Costs by Fiscal Year)

▼ July 4, 1976

\* = open to public

1972 1973 1974 1975 1976 1977 1978

C. National Portrait Gallery

Costs (Schedule below)

"They Also Ran"

"The Afro-American"

"American Folk Portraits"

"Prologue to the  
Revolution"

"Charles Willson Peale"

"First Continental  
Congress"

"Portraits of George  
Washington"

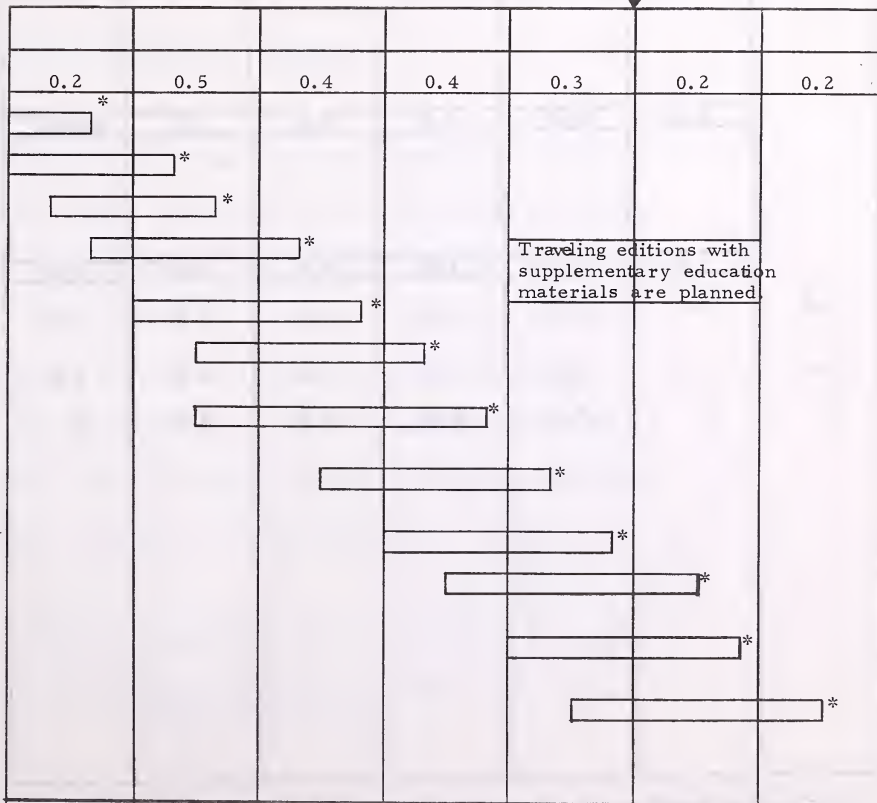
"13 Colonies on Eve of  
Revolution"

"Signers of the Declaration"

"Lincoln and 2nd American  
Revolution"

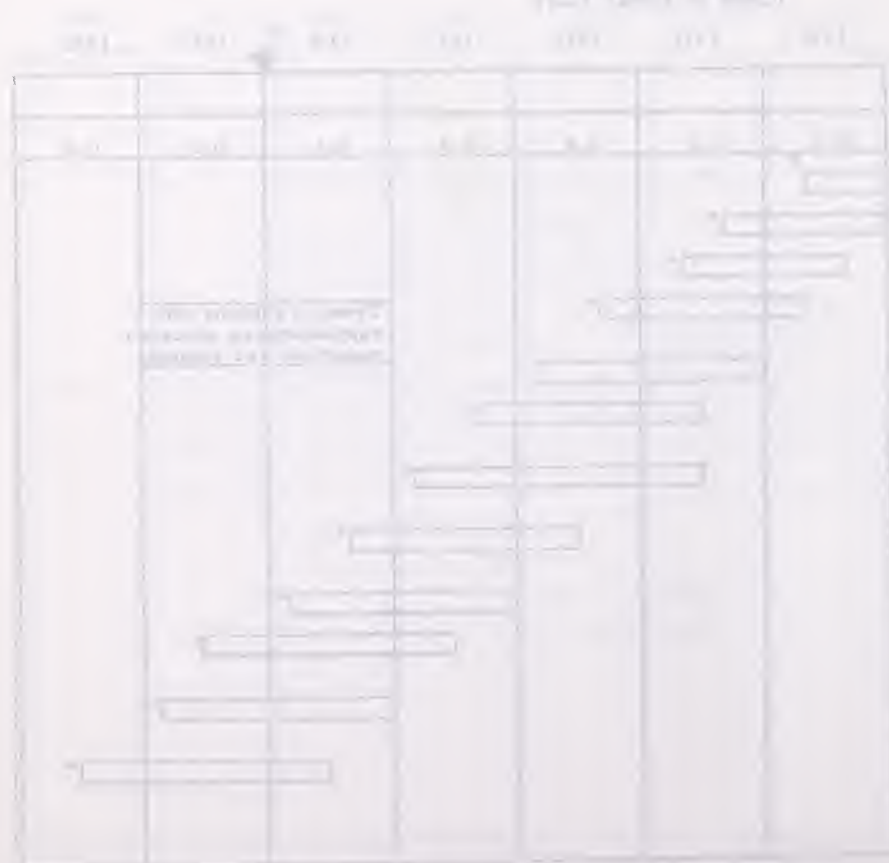
"American Revolution and  
Europe"

"Washington and his  
Generals"



# PROJECT SCHEDULE (Gantt Chart)

Project Name: [Blank]  
 Date: [Blank]  
 Version: [Blank]



- Project Initiation
- Task 1: Planning
- Task 2: Design
- Task 3: Development
- Task 4: Testing
- Task 5: Deployment
- Task 6: Maintenance
- Task 7: Review
- Task 8: Final Report
- Task 9: Project Closure

Smithsonian Institution

\$ in millions

II. Major Exhibitions  
(Costs by Fiscal Year)

▼ July 4, 1976

\* = open to public

1972 1973 1974 1975 1976 1977 1978

D. National Museum of  
Natural History

"Ecology - USA" and  
supplementary  
presentations

Minor 0.1 0.3 0.4 0.3\* 0.1

E. Anacostia Neighborhood  
Museum

Minority history and  
urban problems (one or  
two openings each year)

0.1 0.1 0.1 0.1 0.1 0.1

Total Costs

0.6 1.4 1.5 1.6 1.0 0.6 0.2

Application of base  
(at 1972 level) 1/

0.6 0.6 0.7 0.7 0.6 0.6 0.2

New Funding Required

0 0.8 0.8 0.9 0.4 0 0

1/ Represents allocations of current resources of museums and galleries concerned and the Office of Exhibits.



## II. MAJOR EXHIBITIONS

### A. National Museum of History and Technology

#### Heroic Americans

The role of great Americans in leading, guiding, and stirring the growth of the nation. While this will be illustrated in exhibits throughout the Museum, a few major exhibits will give Bicentennial focus to these careers of heroic Americans. The first will be on Benjamin Franklin. An exhibit of unprecedented completeness on the life, career, and influence of Benjamin Franklin will depict a man whose world view, versatility, and concern for the community of Americans and of mankind embody much that is best in American civilization.

A second exhibit will reveal the life and achievement of another equally heroic American, Thomas Jefferson, whose wide ranging





contributions to both the American Revolution and to American life make him an especially appropriate subject of a major Bicentennial exhibit.

### Modules of Time

The purpose of these experimental exhibit units is to explain and make more poignant the subject content of an exhibition hall, and to make it more vivid for the visitor in terms of the passage of time.

The first module will focus on the common kitchen. The project is to show the visitor the kitchen by means of its physical structure and what happened in it in three different epochs: 1776, 1876, and 1976. The physical appearance of the module will be a viewing area beyond which the visitor cannot enter, and from which he looks into a period room. As the visitor looks into the kitchen module, he sees



an 18th century kitchen in a New England home. All furnishings, foods, etc. are appropriate to the period, 1776. The visitor smells the odor of the foods, and hears the sounds of the open fire, sizzling, etc.

As the visitor watches, the scene changes imperceptibly before his eyes, almost without his awareness. The scene is subtly transformed into a kitchen of 1876 right before his eyes. The room remains the same, so that the visitor can retain identity of place. However, the wall and floor finishes have been updated to the new period curtains on the windows, etc. The furniture is also of the new period, although of the same components and situated in virtually the same place.

Once more as the visitor watches, the scene is again transformed before his eyes. The scene changes to the next period 1976, and although it is obviously the same room, the walls and floor are



shown in modern dress, the iron stove is replaced with a gas or electric stove, and instead of showing the canning of home grown products, the meal being prepared includes frozen foods.

What has happened in this exhibit is that with a single setting it has been possible to demonstrate the changing eating habits of Americans, at least in one part of the country, over a period of two centuries.

B. National Collection of Fine Arts.

The National Collection's exhibitions are almost all relevant to the occasion of the Bicentennial, since the function of the museum's program is to concentrate on exposition and celebration of American art. In addition to the customary schedule of exhibition, one major exhibition is now planned specifically as a Bicentennial event: "The Artist and the American Scene" (tentative title). This will be an exhibition of approximately 150 paintings selected from the



Bicentennial Inventory of American Paintings; the pictures will be selected on the basis of their subject matter -- the artist's view of the American scene and life style of the past -- and to demonstrate the function of the Inventory in bringing out of obscurity significant American paintings.

A Bicentennial exhibition, The Emergence of American Design, is planned for the NCFA's Renwick Gallery.

American industrial design today, and the increasing impact of the American design contribution to world culture since the first settlers came to our shores, provide the basis for the exhibition theme. Today U.S. designs are known around the world, but there is little public knowledge of how an American design ethic emerged. The exhibition will explore the chronology of product evolution from the furniture, tools, and household implements that came from





Europe, through the founding of the Nation and development of new forms and new technology, to our concern in the 1970's for the human environment. Approximately 200 objects from the national museum collections and non-Smithsonian sources will be accompanied by supporting graphic material from all periods covered. Basic research will be performed by a recognized scholar in American design, and will be used not only for a Renwick Gallery installation, but for domestic and foreign traveling versions of the exhibition, a scholarly publication and possibly a popular picture-book, and a film suitable for educational television and classroom use.

C. National Portrait Gallery

During each of the next six fiscal years the NPG's major loan exhibitions will be devoted to subjects related to Bicentennial themes as follows:



- a. A series of chronologically related exhibitions held annually from 1973 to 1978 focusing on individuals whose lives and contributions best illustrate the events, ideas and social milieu of the Revolutionary period from 1763-1783;
- b. annual exhibits devoted to political and cultural topics relevant to the broader meaning and significance of the Bicentennial celebration.

1. Chronological Bicentennial Series.

1973: Prologue to Revolution, 1763-1774. An exhibition dealing with persons who participated in pre-revolutionary war activities in terms both of the ideas and the events in which they were involved, culminating in the Boston Tea Party of 1774.

1974: The First Continental Congress: 1774. An exhibition devoted to the theme of the first successful effort towards



political union of the colonists. Emphasized will be the delegates to the Congress and the problems involved in reconciling cultural and sectional differences.

1975: The Thirteen Colonies on the Eve of Revolution.

The social and cultural climate of the colonies on the eve of their greatest joint undertaking, portraying through the life-stories of individuals, the growth from rough settlements to more sophisticated and independent societies and the emergence of class structure, new habits of thought, and new living patterns. Artists, scientists, writers, political theorists will be included.

1976: The Signers of the Declaration of Independence.

An exhibition of as many of the signers' portraits as are extant and available, dealing in detail with the great diversity of individuals involved.



1977: The American Revolution and Europe. An exhibition concentrating on our European allies and adversaries, as well as the impact our Revolution had on subsequent events in Europe, drawing particularly upon portraits in European collections. Our research in this area may also uncover portraits of Americans of the Revolutionary war period, particularly loyalists who returned to England or escaped to Canada.

1978: George Washington and His Generals: A Military History of the American Revolution. An exhibition dealing with the key military personages and battles from the outbreak of hostilities through Yorktown. Highlighted will be those military-civilian practices that later came to be considered part of the American military tradition.





## 2. General Exhibition Series

Concurrently with these exhibitions, it is planned to devote the Fall or Spring exhibition annually to topics of a political and cultural nature that are relevant to the meaning and significance of the Bicentennial celebration.

Planned for the Spring of 1972: "They Also Ran". An exhibition consisting of portraits of defeated presidential candidates from 1796 to the present. Ten crucial elections to be spotlighted, each developing the theme of the confrontation between democratic theory and political reality.

1972: "The Afro-American: Men and Women of Mark from the Revolution to World War II."



1973: "American Folk Portraits of the 18th and 19th Centuries."

How the American people viewed and portrayed themselves during the formative years of American national life.

1974: "The World of Charles Willson Peale." Portraits of and by Peale and other members of his artistic family, with emphasis placed particularly upon Peale as a representative figure who served as a soldier in the American Revolution and recorded in writing and painting many of the episodes and figures involved in the revolutionary struggle.

1975: "Portraits of George Washington." An iconographic exhibition of life portraits, political cartoons, and cult images during Washington's lifetime and up to the centennial of his birth. This exhibition is one which lends itself particularly well to a film telling the story of Washington's



life from the portraits, interspersed with associative material and footage shots on location.

1976: "Abraham Lincoln and the 'Second American Revolution.'" This exhibition, focusing on Lincoln especially, and on the political and industrial leaders of the generation 1850-1870, would attempt through portraiture and memorabilia to reconstruct the period during and after the Civil War, or the War for Southern Independence, emphasizing the clash between the old order and the new, and those individuals, events, and ideas which best illustrate the changing nature of the American scene.

D. National Museum of Natural History

The Bicentennial of the American Revolution, "USA-200," provides an excellent opportunity to consider what the nation has achieved in



its 200 years of existence, and at what expense to the natural surroundings. The focus of the National Museum of Natural History will be on the impact man in America has made on the environment.

A special exhibition, Ecology-USA, will present an historical perspective of the changes that occurred as agriculture developed in response to the needs of our growing population; the effects upon nature of the technological developments that led to America's emergence as the principal industrial nation of the world; and the impact upon nature of agricultural mechanization and resultant urbanization. The visitor will be enabled to gain an understanding of the ecological changes that have occurred in our land since the first European arrived.

Through close collaboration with specialists in American history and technology within the Smithsonian and externally, the





Museum will create a highly interpretive exhibition designed to present the background of our present environmental dilemma. The intent of this effort is to provide millions of visitors, especially school children, with the factual background of these problems and opportunities for reacting to them individually or collectively. The understanding, commitment, and support of all citizens will be crucial to the ultimate solution of environmental crises, for enormous resources, provided by many generations, will be necessary to restore the balance between Man and Nature.

E. Anacostia Neighborhood Museum

The Anacostia Neighborhood Museum will open a series of special Bicentennial exhibitions dealing with urban problems and the historical contributions of America's minority populations. Some of these will be designed for national circulation.



## Smithsonian Institution

\$ in millions

III. Bicentennial Survey of American Art  
 (Costs by Fiscal Year)

1972      1973      1974      1975      1976      1977      1978

 A. National Collection of Fine Arts

 "Inventory of American  
 Paintings Executed Before  
 1914"

Minor      0.1      0.1      0.1      0.1      0.1      Minor

 B. National Portrait Gallery

 "Catalogue of American  
 Portraits"

0.1      0.2      0.2      0.2      0.2      0.1      0.1

 C. Archives of American Art

 "A Bibliography of  
 American Art"

0.1      0.1      0.1      0.1      0.1      Minor

 D. Division of Performing Arts

 Roots of American Folk  
 Culture

Minor      0.1      0.1

Total Costs

0.2      0.5      0.5      0.4      0.4      0.2      0.1

 Application of base  
 (at 1972 level) 1/

0.2      0.2      0.2      0.2      0.2      0.2      0.1

New Funding Required

0      0.3      0.3      0.2      0.2      0      0

1/ Represents allocations of current resources of bureaus involved.



### III. BICENTENNIAL SURVEY OF AMERICAN ART

The commemorative activities associated with the Bicentennial should improve our understanding of ourselves and make a lasting contribution to human knowledge. When the performances have ended and the exhibitions have closed, something of use to Americans during the third century of our national life should remain.

The Smithsonian Institution will carry out a Bicentennial Survey of American Art which will be unprecedented in its depth and range, revealing for the first time the full scope of our cultural achievements during the first two centuries of our history.

The first result of these inventories will be apparent in our own Bicentennial exhibits and performances, as for the first time we will be able to draw upon the entire range of America's cultural resources. The same will hold true at the regional and local levels, as our efforts make people more aware of the richness and importance of their own traditions.



Equally important, however, is our plan to preserve this information in permanent form for scholars and for the public. We intend to sponsor, or to arrange for the publication of, scholarly catalogues, documentary histories, recordings and films; other data not appropriate for such publications will be retained in archival form or in computer banks for the use of future generations. We believe that these Smithsonian Bicentennial inventories will reveal as never before the full scope of our cultural achievements during the first two centuries of our history.

A. National Collection of Fine Arts

Bicentennial Inventory of American Paintings Executed before 1914

The Bicentennial Inventory of American Paintings Executed before 1914

is a program to search for and record the whole range of American paintings from the earliest years of our history to the present century. This comprehensive directory will significantly extend the available resources for study of American art and history, and thereby enlarge and deepen our understanding of both. The work of building the Inventory, the focusing of attention on identifying and recording





paintings long ignored, will bring recognition and, in many cases, salvation to works which now go unregarded.

The inventory will be a massive, ordered compilation of innumerable, comparatively limited inventories, catalogs, listings which exist or can be made of museum and historical society collections; of the works of a single artist; of works held in a community's town hall, library, schools; of the paintings an individual hangs in his home or stores in his barn.

Each painting will be recorded by: artist (named or given as Unknown), title, date, media, dimensions, present ownership and location, and type (or types) of subject matter. The source of this descriptive information will be indicated for each painting.

The Inventory uses a computer system for record storage and display. In readable reference form the Inventory will be computer-printed pages, each painting's entry presented in conventional format and terminology. The complete Inventory will be produced in three systems of organization: (1) by artist, (2) by present location and ownership, and (3) by subject matter; here, the entry on a single painting will be repeated in all appropriate subject categories.



A collection of photographs and reproductions will be developed along with the written-record Inventory. Any form of image reproduction is welcome for inclusion in this file. The absence of a reproduction will not preclude recording a painting in the Inventory.

The years 1971-76 are a brief period in which to compile such a gigantic reference resource. The work of these years must be entirely devoted to the creation of the Inventory, opening it to researchers' use in 1976.

Although the complete information of the Inventory will be too voluminous for general publication, a guide to the Inventory--an annotated directory of its sources--will be published in 1976.

B. National Portrait Gallery

Catalogue of American Portraits

The Catalogue of American Portraits (CAP) is a research facility which eventually will contain photographs and documentation on thousands of American portraits in public and private collections across America. CAP's Bicentennial



research will concentrate on gathering information on portraits of Americans living between 1770 and 1790. Portraits in large public institutions are already well known, but others in smaller institutions, such as historical societies and local museums, and in private collections, are obscure and difficult for researchers to utilize. A more complete record of the nation at its founding will need to include such lesser-known portraits.

In FY '72 the CAP launched a program to locate and research portraits of notable Americans, especially individuals of the Revolutionary War era. From Virginia, the Field Researcher during the next three years will move into the Carolinas, Georgia, Kentucky and Tennessee, and other contiguous locations of Revolutionary Period portraits, compiling on-site data about portraits and making a visual record of his findings. Material collected will be processed for computer storage and future availability. Portrait location and biographical data will be published in book form to expedite research by historians and art historians. Byproducts of this project -- computer lists of portraits in a



collection, state or region, indexes to literature about notables from that state -- will be useful to state and local historical agencies, museums, universities and individual writers and researchers. Exhibitions and publications concerning especially notable portraits uncovered are planned.

A second portrait research program will begin in the northeast in FY 1974. NPG plans eventually to survey Ohio River Valley and other locations which were population centers during the Revolutionary War period, or to which large numbers of Revolutionary War period portraits are known subsequently to have been taken.

C. Archives of American Art

A Bibliography of American Art

The Archives of American Art has as its sole project for the Bicentennial of the American Revolution A Bibliography of American Art, a comprehensive reference work in three volumes. A directory of this type is long overdue in the field of American studies, and is directly related to the on-going work of the Archives -- to make available to scholars the primary documentation required for serious research in American art history. For the first time,





a bibliography of American art will make available an in-depth and scholarly listing not only of major works on American art, but also of important periodicals and non-book materials including dissertations, brochures, catalogues, articles, variant editions, pictorial units, recordings and tapes, etc.

A feasibility study to determine the form, organization, costs, compilation procedures and possible results of a bibliography of American art was begun in late FY 1971, and will continue through November 1971 (FY 72). Completed in FY 71 were 1) a detailed outline of a proposed bibliography, 2) a resources directory of centers and collections of material to be dealt with in the bibliography, and 3) sample copy of representative bibliographies on American art. Actual compilation of data will begin after the submission of the feasibility report.

A basic staff will be set up and possible contributors (associated bibliographers) will be contacted and assigned sections of the bibliography. Each bibliographer is a specialist in the field of American art and will deal with an area directly



related to his particular interest. Final compilation and design of the three volumes and the actual printing of the bibliography will take place in FY 1976, with estimated publication date set for early FY 1977.

D. Division of Performing Arts

Roots of American Folk Culture

In the years between now and the presentation of its major Bicentennial Festival of American Folklife, the Division of Performing Arts will undertake a systematic survey of folk traditions in music, dance, storytelling, and the crafts throughout the United States. This survey will cover urban as well as rural areas, the contributions of indigenous as well as immigrant groups. It will enlist the cooperation of local and regional organizations, and will employ the highest standards of scholarship. As with the other parts of the Bicentennial survey, its results will form the basis of the Smithsonian's own public presentations in 1976, and will also







Smithsonian Institution

\$ in millions

IV. Outreach  
(Costs by Fiscal Year)

▼ July 4, 1976

	1972	1973	1974	1975	1976	1977	1978
A. <u>National Collection of Fine Arts</u>							
Traveling Exhibitions (Total of 45 special exhibitions during period)	Minor	0.1	0.1	0.2	0.3	0.3	Minor
Tour Vehicle for Examination of American Art	Minor	0.1	0.1	0.1	0.1	0.1	
B. <u>Anacostia Neighborhood Museum</u>							
Exhibits Production Center (Costs shown reflect matching funds for prospective foundation grant)		0.4	0.3	0.3	0.3	0.3	0.3
C. <u>Division of Performing Arts</u>							
Support for local, state, and regional celebrations	Minor	0.1	0.1	0.1	0.1	0.1	
D. <u>Educational Materials</u>							
Guides, catalogs, films, slides including foreign language materials			0.1	0.2	0.3	0.1	
Total Costs	Minor	0.7	0.7	0.9	1.1	0.9	0.3
Application of base (at 1972 level) 1/	Minor	Minor	Minor	Minor	Minor	Minor	Minor
New Funding Required	0	0.7	0.7	0.9	1.1	0.9	0.3

1/ Represents allocations of current resources of bureaus and supporting activities involved.





#### IV. OUTREACH

In the conception and design of all of our Bicentennial exhibits and performances, we are keeping in mind the need to create counterparts that can travel throughout the country during the Bicentennial Era. Several programs are specifically designed to reach throughout the country.

##### A. National Collection of Fine Arts

###### Traveling Exhibitions

The NCFA's Smithsonian Institution Traveling Exhibition Service (SITES) will produce and administer, starting in January of 1974, a total of 45 traveling exhibitions during the period up to and including the Bicentennial Year. These exhibitions will be organized expressly for the Bicentennial Celebration and are in addition to SITES' normal activities.

It is the objective of this plan to make Bicentennial exhibitions available on a nationwide basis to museums and educational



institutions of all kinds at the lowest possible cost to them. SITES is requesting funds to provide for direct and indirect expenses for the mounting, administering, and, on a matching basis, transportation of the exhibitions.

Each traveling exhibition when fully booked will visit 12 locations during a two-year tour. Forty-five exhibitions have a potential of 540 installations. When advantageous and when requested duplicate exhibitions will be mounted for foreign circulation. The exhibitions will provide an overview of American history, science, technology, and art. They will emphasize contemporaneous events in many fields (i. e., inventions, painting, and political history or public works, sculpture, and medical history.) Exhibitions may be organized into interlocking curricular units



organized around such comprehensive themes as "200 years of American transportation" or "a nation of builders--visual history of American engineering."

To keep insurance premiums low, and to make multiple exhibitions possible, most exhibitions will rely on photographic materials, prints and drawings.

Tour Vehicle for Examination of American Art.

A major segment of NCFA's Bicentennial program is sponsorship of a mobile laboratory to reach the rural areas of the United States to examine and record (including photograph) works of American art.

Almost more importantly, the presence of the vehicle and its expert staff will be a means of educating people in the proper care of works of art, and the only way works in serious state of deterioration can be identified and saved.



To aid this effort, NCFA plans to mount a circulating exhibition (preferably in more than one edition) dramatically calling attention to the process of modern conservation, so designed to fascinate, instruct and warn against well-meaning but harmful practices. The exhibition will be accompanied by a simple but attractive text.

The mobile laboratory will be staffed by two qualified professionals, one a conservator and the other an art historian (both hired on a six-month contract basis). The Head Conservator, NCFA/NPG Conservation Lab, will be project coordinator.

B. Anacostia Neighborhood Museum

Exhibits Production Center

The Anacostia Exhibits Production Center will produce traveling exhibitions on such subjects as urban problems and the historical contributions of America's minorities. These exhibitions will





circulate throughout the country to other neighborhood museums and to such non-museum settings as storefront educational operations and inner-city community centers.

The Center will be housed in a pre-engineered "systems building" similar to those now being constructed for schools and light industry, providing the desired space at a substantially lower cost than conventional buildings.

The Center will have a staff of five museum technicians and exhibit specialists who will train up to 30 trainees. The original group of trainees will, upon completion of their training, become instructors at the Center. Initially, the objective is to train enough personnel in exhibits techniques to run and maintain the shop. A carefully structured training program will then begin.



Thus the Center will produce exhibitions for display nationwide and, at the same time, it will train young people in useful, specialized skills.

A feasibility study and preliminary plans for the Center were completed in FY 71. The Smithsonian is seeking foundation support for at least half of the annual costs of the Center.

C. Division of Performing Arts

Support for local, state, and regional celebrations

The Division of Performing Arts will provide technical advice and assistance to localities throughout the country wishing to develop local folklife festivals.

D. Education Materials

Educational materials (publications, slides, films, video programs and traveling exhibitions) will be produced in connection with most of the Smithsonian Bicentennial programs to assure results of a permanent nature while at the same time reaching the widest possible national audience.



\$ in millions

▼ July 4, 1976

1972

1973

1974

1975

1976

1977

1978

0.2	2.4	2.4	0
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52

# 1940-1941 Annual Report of the United States Fish and Wildlife Service

Volume 1  
 Part 1

1940	1941	1942	1943	1944	1945	1946
1.00	1.00	1.00	1.00	1.00	1.00	1.00
2.00	2.00	2.00	2.00	2.00	2.00	2.00
3.00	3.00	3.00	3.00	3.00	3.00	3.00
4.00	4.00	4.00	4.00	4.00	4.00	4.00
5.00	5.00	5.00	5.00	5.00	5.00	5.00
6.00	6.00	6.00	6.00	6.00	6.00	6.00
7.00	7.00	7.00	7.00	7.00	7.00	7.00
8.00	8.00	8.00	8.00	8.00	8.00	8.00
9.00	9.00	9.00	9.00	9.00	9.00	9.00
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11.00	11.00	11.00	11.00	11.00	11.00	11.00
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15.00	15.00	15.00	15.00	15.00	15.00	15.00
16.00	16.00	16.00	16.00	16.00	16.00	16.00
17.00	17.00	17.00	17.00	17.00	17.00	17.00
18.00	18.00	18.00	18.00	18.00	18.00	18.00
19.00	19.00	19.00	19.00	19.00	19.00	19.00
20.00	20.00	20.00	20.00	20.00	20.00	20.00
21.00	21.00	21.00	21.00	21.00	21.00	21.00
22.00	22.00	22.00	22.00	22.00	22.00	22.00
23.00	23.00	23.00	23.00	23.00	23.00	23.00
24.00	24.00	24.00	24.00	24.00	24.00	24.00
25.00	25.00	25.00	25.00	25.00	25.00	25.00
26.00	26.00	26.00	26.00	26.00	26.00	26.00
27.00	27.00	27.00	27.00	27.00	27.00	27.00
28.00	28.00	28.00	28.00	28.00	28.00	28.00
29.00	29.00	29.00	29.00	29.00	29.00	29.00
30.00	30.00	30.00	30.00	30.00	30.00	30.00
31.00	31.00	31.00	31.00	31.00	31.00	31.00
32.00	32.00	32.00	32.00	32.00	32.00	32.00
33.00	33.00	33.00	33.00	33.00	33.00	33.00
34.00	34.00	34.00	34.00	34.00	34.00	34.00
35.00	35.00	35.00	35.00	35.00	35.00	35.00
36.00	36.00	36.00	36.00	36.00	36.00	36.00
37.00	37.00	37.00	37.00	37.00	37.00	37.00
38.00	38.00	38.00	38.00	38.00	38.00	38.00
39.00	39.00	39.00	39.00	39.00	39.00	39.00
40.00	40.00	40.00	40.00	40.00	40.00	40.00
41.00	41.00	41.00	41.00	41.00	41.00	41.00
42.00	42.00	42.00	42.00	42.00	42.00	42.00
43.00	43.00	43.00	43.00	43.00	43.00	43.00
44.00	44.00	44.00	44.00	44.00	44.00	44.00
45.00	45.00	45.00	45.00	45.00	45.00	45.00
46.00	46.00	46.00	46.00	46.00	46.00	46.00
47.00	47.00	47.00	47.00	47.00	47.00	47.00
48.00	48.00	48.00	48.00	48.00	48.00	48.00
49.00	49.00	49.00	49.00	49.00	49.00	49.00
50.00	50.00	50.00	50.00	50.00	50.00	50.00

The following table shows the number of birds and mammals  
 collected by the Service during the year 1940-1941.  
 The total number of birds collected was 1,000.  
 The total number of mammals collected was 1,000.  
 The total number of birds and mammals collected was 2,000.

## V. AN EXPOSITION FOR THE NATION'S CAPITAL

The Nation's Capital will inevitably, and properly, be a focus of national and international interest during the year of the Bicentennial. Even the most conservative estimates foresee a marked increase in the number of visitors who will come to Washington. They will expect and deserve an experience worthy of the occasion and the place.

In the programs outlined above, the Smithsonian has attempted in its own way to meet these expectations. We know that other institutions in Washington will be doing the same. We would urge now the importance of plans designed specifically to unify all these activities. We are persuaded that with adequate forethought, and with relatively modest expenditures, the Nation's Capital can offer its millions of visitors a Bicentennial experience that can be much greater than the sum of its parts, that can in fact have the impact and the value of a National Exposition of unprecedented richness, variety and scope.





The Smithsonian, in view of its deep and inescapable commitment to the Bicentennial, proposes to work closely with the National Park Service, the government of the District of Columbia, and all other interested agencies and institutions, to insure the realization of this exciting possibility. Centering particularly on the Mall, but embracing also our own more distant facilities such as Bicentennial Park and the National Zoological Park, our efforts will involve such elements as information for visitors about all available Bicentennial resources; special information about crowds and other problems at particular moments; amenities for visitors, including special transportation, temporary eating and restroom facilities, and the like. Even such things as flags and bunting, a coherent scheme for signs and posters, and provision for guidebooks and leaflets of uniform format, can do much to unify what might otherwise be a bewildering variety.

Apart from these extremely important efforts at cooperation, the Smithsonian proposes to mark the Bicentennial on the Mall by the presentation of a super



Festival of American Folklife lasting from four to six months. Modeled after our regular, annual Festivals, which have attracted as many as 800,000 visitors to the Mall in five days, this Bicentennial Festival will present as never before an opportunity for visitors from this country and abroad to see and enjoy, and often to participate in, the vital and pluralistic popular culture of America.





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